THE

COLONIAL NEWSLETTER

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DIE VARIETIES of SAINT PATRICK HALFPENCE



by

Robert A. Vlack



Grants, Concessions and Original Constitutions of the Province of New Jersey

May 8, 1682

Section VI

"And for the more convenient Payment of small Sums,
"Be it Enacted by Authority aforesaid:

"That Mark Newbie's half-pence, called Patricks half-pence, shall, from and after the said Eighteenth Instant, pass for half-pence Current pay of this Province, provided he, the said Mark, give sufficient Security to the Speaker of this House, for the use of the General Assembly from Time to Time, being that he the said Mark, his Executors and Administrators, shall and will change the said half-pence for pay Equivalent, upon demand: and provided also, that no Person or Persons be hereby obliged to take more than five Shillings in one Payment."

We are pleased to present in this issue the first of a new series by Bob Vlack dealing with the issues associated with Mark Newby and the Province of New Jersey. The first of these - the detailed descriptions of the Halfpence - will be followed later by the Farthings and by photographic plates of all varieties.

The grant to Mark Newby, stated above, allowed to pass as current tender of the Province of New Jersey a quantity of coinage brought to America in 1681 by a party of emigrants from Dublin Ireland under the leadership of Mark Newby. Although this record mentions only the halfpence, the known number of farthings compared to the number of halfpence would indicate that these also were brought here by the Newby expedition.

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The St. Patrick coinage is thought to have been struck in Dublin sometime between 1660 and 1680 under Charles II when regal coinage was struck for Ireland. They are considered as private tokens issued to pass as halfpence and farthings, with little else known of the circumstances under which they were coined. A tentative date of 1678 is derived from the fact - and for no other reason - that some of the farthings come with the figure 8 under the king. This is believed to be the last figure of the year of striking.

Past records indicate that the halfpence has been observed struck in silver, though we have no knowledge at present of the whereabouts of a single specimen. They are known to be struck both with and without the brass plug over the crown. From observations thus far, the large lettered varieties are seen with and without the brass plug, whereas the small lettered varieties normally have the brass plug.

One very strange aspect of this coinage is that, with the exception of worn specimens, all appear to have a milled edge. This is unusual for a token coinage of this period, though not unique; other copper coinage of Charles II is known struck with milled edges.

Collectors and students of this series are requested to communicate additional data on the varieties listed and information relative to die varieties other than those listed to:

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In particular, photographs of exceptionally nice specimens of the varieties are needed. Your cooperation in assisting with this important work will be sincerely appreciated.

We have made arrangements with Al Hoch, the first editor and publisher of CNL, to acquire the remaining copies of early issues - serial numbers 1 through 7 - of The Colonial Newsletter. The supply of these early issues is extremely limited but they are now available to those who wish to complete their file of back issues. A price list is shown on page 7 . All monies received from the sale of these back issues is used to support The Colonial Newsletter.

JCS

ST. PATRICK HALFPENCE

	OBVERSE	WITH REVERSE
1.	•FLOREAT• ••*• •REX•	A B

LARGE LETTERS - Head on harp opposite right upright of R. R leans right, the right upright extends below base of E. T leans left with no bottom serif and ends close to crown. Two stops in front of star, the first visible on sharp specimens. E in REX closer to X. 14 Harpstrings.

2.	••FLOREAT ••*• :REX•	C

LARGE LETTERS - Head on harp opposite space between R and E and is very close. O touches tip of bust on harp. RE of FLOREAT leans strongly left. Base of E almost touches head on harp and A. Right upright of R extends above base of E. ORE and T visibly recut. Lower dot of colon before REX is smaller than upper dot and is weak. RE of REX leans left. X touches the milling. 15 Harpstrings.

3.	FLORE A•T •REX•	C

(Note: Punctuation not clear on single specimen examined)

LARGE LETTERS - Head on harp opposite O and is very close. L slightly high and leans right. R leans left and is much closer to E. A•T close with A touching the crown. REX is well spaced with EX about parallel. 17 Harpstrings.

4.	•••FLOREAT• ••*• •REX•••	B C E

SMALL LETTERS - Head on harp opposite R. First and last stop very weak and only visible on sharp specimens. Stop after T very high and closer to crown. O slightly low and closer to R. R is high and leans right, and is parallel with E. T leans right. A closer to T. In REX, E is much closer to R and is about parallel with R. 14 Harpstrings.

5.	•••FLORE A•T •REX•	D F

SMALL LETTERS - Head on harp opposite O and is very close. FLO is very close to the harp. A•T smaller than other letters with base of T higher than base of A. Base of E's slope down. Of first three stops, the center is the larger. The stop in front of REX is weak and is close to the tip of the spire on the crown. 16 Harpstrings.

DIE COMBINATIONS

1-A	3-C	4-E
1-B	4-B	5-D
2-C	4-C	5-F

	REVERSE	WITH OBVERSE
A.	•ECCE• GREX	1

LARGE LETTERS - Hand points to upright of E. Shamrock under space between E and C. Top of staff ends more under R than E, with all three touching. ECCE well spaced with last E leaning left. G is low and closer to the mitre than R, and leans left. REX all connected. Listeners head in space immediately after X. No stem of shamrock extends below hand.

B.	:ECCE• GREX•	1 4

LARGE LETTERS - Hand points to upright of E. Shamrock under right side of E with stem turning left and pointing to center of a listeners head. Top of staff ends under R, but is closer to left base of E. CC touch. R high and leans left. EX about parallel. Top of colon may blend into a listeners head. Stop after E and X may be weak or missing.

C.	•ECCE• GREX	2 3 4

MEDIUM LETTERS - Hand points to E with a small finger pointing to left upright. Shamrock under C with stem touching a listeners head. Top of staff ends under R and is very close to R and E. REX progressively smaller. R is large and high, leans left, and is much closer to E which is very low. Small X leans left. ECCE normal with die breaks developing across center of letters.

D.	•ECCE GREX•	5

SMALL LETTERS - Hand points to space between stop and E. Shamrock under E and is very close. Small stem curves left. Top of staff ends under, and touches, right upright of R. All letters well spaced. First C is recut and closer to second C than E. Stop after GREX is weak and may be missing.

E.	ECCE: GREX	4

SMALL LETTERS - Hand points at upright of E. Shamrock under left part of C with stem curving left and pointing to the back of a listeners head. Top of staff points to space between R and E and is close. CCE leans left, expecially the E. Colon leans strongly right with respect to the E. G is low and is distant from R. R is parallel to E. EX touches the milling.

F.	:ECCE• GREX	5

SMALL LETTERS - Hand points to space between colon and E. Shamrock under right side of E with stem curving left and down in front of a listeners face. Top of staff ends under space between R and E. ECCE and G one size, REX smaller. First E cut over an X with the bottom left of the X extending to the left of E. Small R leans right. Small E leans left. Both R and E very close to the staff.

● RESEARCH FORUM ●

LETTERS on RF-18 The STELL-VERMONTIS

The photograph of the STELL-VERMONTIS electro, RF-18, in our preceding issue created considerable interest and several requests for direct examination of the specimen. We are publishing here the comments from those who, to date, have examined the electro. Our thanks also to those who sent in comments based solely on the photograph; in most of these cases, the conclusion was that it was probably just a double struck specimen. We hope in the future to be able to make other such unusual items available to our patrons for direct examination.

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● ● from Richard Picker; Albertson, New York
& Ted Craige; Roslyn Heights, New York

Thanks very much for sending the Vermont Electro. On the Vermont, if you keep tilting it in the proper light, you will see the very light 'A' of STELLA. That was not what intrigued me. The reverse matches the Ryder 4 almost perfectly, the few differences can be attributed to poor workmanship in the manufacture of the electro. But, the obverse is completely different in many respects, and very similar in other respects to the obverse of Ryder 4. Ted Craige was over yesterday, and we examined it together. Since the differences are so great, and the matching portions so exact, we concluded that this electro was made from a retooled Ryder 4. It would be most interesting and instructive to be able to examine the piece from which it was made, and perhaps, some day that opportunity may present itself, but, until such time, I go along with our opinion that it was made from a retooled Ryder 4.

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● ● from Ken Bressett; Racine, Wisconsin

Many thanks for sending the Vermont electro. It certainly is a deceptive piece, but I have studied it carefully and can come to only one conclusion. The original model for the electro was a genuine Ryder 4. I believe that the coin was double struck and worn or weak in many areas. When the mold was produced for making electrotype shells, this was altered to strengthen

the weak areas, particularly the letters and the plow, which must have been nearly missing. The missing "A" in STELLA is of little concern. That was simply weak on the original coin and not strengthened for the electro.

There is nothing difficult or unusual about altering electro molds. The famous Dubois 1802 half dime electro is a good example of this.

Despite the ridiculous plow, all of the parts of the coin match Ryder 4 too closely to be ignored.

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● ● from Bob Vlack; Plaistow, New Hampshire

I had a lot of fun playing with this under my stereo-microscope and am absolutely convinced that this was at one time a Ryder 4.

On the obverse, the dead giveaway is the die break that occures on your piece between the S of RES and the period. This die break is also on my specimen and even continues further up to the top of the right portion of the E. The letter positioning is also perfect as compared to my Ryder 4, and for hand cut punching, this is almost impossible to perfect from one die to another.

On the reverse, the faint image of the A after STELLA is visible and this of course proves that the A was there. As on the Ryder 4, again every letter lines up, especially with the rays taken into account.

I imagine that by now every one that has seen this has come to a similar conclusion. I will be interested in knowing of the results of your other cohorts that see this piece.

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BACK ISSUES - PRICE LIST

Revised Jan. 1968

Serial Number			
1	Vol. 1, No. 1	October 1960	$ 1.50
2	Vol. 2. No. 1	January 1961	$ 1.50
3	Vol. 2, No. 2	April 1961	$ 1.00
4	Vol. 2, No. 3	July 1961	$ 1.00
5	Vol. 2, No. 4	Oct.-Dec. 1961	$ 1.00
6	Vol. 3, No. 1	Jan.-Mar. 1962	$ 1.00
7	Vol. 3, No. 2	Apl.-June 1962	$ 1.00
8	Volume 4	Not issued	---
9	Vol. 5, No. 1	August 1963	75¢
10	Vol. 5, No. 2	December 1963	75¢
11	Vol. 5, No. 3	March 1964	$ 4.00
12	Vol. 5, No. 4	June 1964	75¢
13	Vol. 5, No. 5	October 1964	75¢
14	Vol. 5, No. 6	March 1965	75¢
15	Vol. 6, No. 1	September 1965	75¢
16	Vol. 6, No. 2	December 1965	75¢
17	Vol. 6, No. 3	March - June 1966	75¢
18	Vol. 6, No. 4	January 1967	75¢
19	Vol. 6, No. 5	April-June 1967	75¢
20	Vol. 6, No. 6	July- September 1967	75¢
21	Vol. 7, No. 1	January 1968	75¢

Shipped postpaid in the United States. Prices subject to change.